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Published by authority of the National Teachers' Association.

A PLEA FOR

VOCAL MUSIC IN PUBLIC SCHOOLS.

759.122

ADDRESS OF

E. TOURJEÉ, MUS. DOC.,

BEFORE THE NATIONAL TEACHERS' ASSOCIATION, CLEVELAND, AUGUST 18, 1870.

TOGETHER WITH EXTRACTS FROM

HORACE MANN'S

EIGHTH ANNUAL REPORT TO THE MASSACHUSETTS BOARD OF EDUCATION.

BOSTON:

ALFRED MUDGE & SON, PRINTERS, 34 SCHOOL STREET.

1871.

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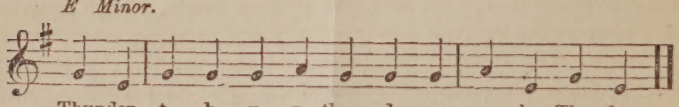
One of the most remarkable, and, within proper limits, one of the most hopeful features of this progressive age, is the increasing dignity of the child. Year by year society more and more deeply realizes the importance of his thorough training, physical, intellectual, moral. The most careful investigation into his instincts, his inclinations, his capacities and the order of their unfolding is instituted, with a view to his utmost development. On every hand a complete education is demanded. The welfare of the State, the nation indeed, will tolerate nothing less than this. In general, our common school system admirably meets the demand. There is, however, one department of culture to which we readily concede a certain importance, yet whose claims as an element of common school education, have practically but very limited recognition,—Music, the universal language, the eternal art, the fitting expression of our highest and holiest conceptions, the earliest intelligent utterance of infancy, the last request of the departing saint, the subject of much vague eulogium, adopted very generally as an amusement, a diversion, with no higher end than to enliven the quarterly examinations, or for the amusement of the chance visitor, yet as an educational appliance, co-ordinate in rank with other studies, and to be pursued as systematically and thoroughly as they, very imperfectly understood and very little regarded.

I shall offer a few reasons for its elevation to an honorable place upon the curriculum of all our schools. And first:

BECAUSE IT IS AN AID TO OTHER STUDIES.

A very common objection to its introduction is that it interferes with due attention to these. Ignoring for the present the fact—which we hope to develop satisfactorily, that it has equal merit with them—it may be remarked that it is the concurrent testimony of teachers in whose schools it has been adopted, that so far from proving a hindrance, it has been found a positive advantage. That this is possible will readily appear. For it promotes the harmonious operation of the intellect, permeating and blending, and at the same time invigorating and stimulating all the faculties. Especially is it an aid to graceful and finished reading and speaking, two fundamental re-

quirements of elegant education, and, I may add, among the most difficult of attainment. The child is imitative — but for which he would never learn to speak. He is also instinctively musical, and enjoys a pleasing quality of voice. His ear, cultivated by the singing lesson, assists him to reproduce this, and thus a habit of melodious speech is fostered and encouraged. The harsh, unpleasant tone, and the drawl and sing-song so characteristic of school recitations, may thus be eradicated, and distinct articulation, proper inflection and intonation substituted. A friend, passing by a primary school in one of our eastern cities, had the curiosity to note down the intonations with which a certain word was spelled by a class of boys. The word was "thunder." A tune in the key of E minor, with a shockingly nasal intonation, was the result, as follows:—



Perhaps it may have been sung in some of your schools. The habit of the great Yankee nation to talk through its nose, has a world-wide celebrity, and an impersonator of Yankee character who omitted this distinctive blemish, might count upon being vigorously hissed by an appreciative audience. Indeed, its absence would afford good ground for suspecting the genuineness of any one claiming American nationality. But all our school children are not of American parentage. The German, French, Irish, and English nations, with their lingual peculiarities, contribute their share. To a common standard of musical utterance, of agreeable and polished intonation, all may be brought by the suitable use of song; and had its adoption no other result than promoting flexibility, facility, and correctness in speaking and reading, it should abundantly commend itself to American educators. But it directly aids in the discipline of the school, and is thus a power in the teacher's hands. Its presence in the opening exercise tends to overcome the turbulence with which the boy enters the school-room, affording a safety valve through which his too great exuberance may expend itself, and agreeably bridging the interval between muscular and intellectual activity. Later in the daily session it calms and soothes the irritation and restlessness consequent upon confining study, and provides a cheerful preparative for labor yet to come.

IT IS TO BE EMPLOYED AS A MEANS FOR CULTIVATING THE TASTE.

It is but trite to remark in this connection, that a system of education which confines itself to the intellectual culture of the child alone, is radically defective. Its completed office extends over his whole moral, intellectual and physical nature, harmonizing all branches of knowledge and manifesting itself not only in thought and action, but in language, manners and bearing. It includes the development of his tastes, his sentiments, his imagination. In this direction the processes of our American civilization are steadily tending. Appropriate architecture in the construction of our school-houses, the introduction of engravings, of flowers, to the school-room, instruction in the art of drawing, all are calculated to stimulate the æsthetic nature of the child. Nothing in education can be substituted for the refinement conveyed through the arts, and of these music, though immaterial, possesses the greatest power. Sculpture, painting, architecture, may charm, may elevate, but music softens, thrills, subdues. It quickens the whole range of the emotions. For each it has a voice, of each it is the interpreter. Sown in the heart of youth, its influence blesses the whole life. *

Sir Bernard Burke, in his "Vicissitudes of Noble Families," gives a touching instance of the tendency of flowers to linger upon the spots where they were once nurtured. "Being in search," he tells us, "of a pedigree of the Findernes, once a great family in Derbyshire, I sought for their ancient hall. Not a stone remained to tell where it stood. I entered the church; not a single record of a Finderne was there. I accosted a villager, hoping to glean some stray traditions of the Findernes. 'Findernes?' he said 'we have no Findernes here; but we have something that once belonged to them — the Finderne flowers.' 'Show me them,' I replied, and the old man led me into a field which still retained faint traces of terrace and foundation. 'There,' said he, pointing to a bank of garden flowers, grown wild, 'these are Finderne flowers, brought by Sir Jeffrey from the Holy Land, and do what we will, they will never die.'" And thus it may be said of the refining influences of early musical culture, "Do what we will, they will never die."

It is the boast of our American school system, that all classes, the poor as well as the rich, share its advantages. Hitherto a musical

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* "Would one think," says J. J. Rousseau, "that an old dotard like myself, worn out with cares and troubles, should find myself weeping like an infant while I murmur, with a broken and trembling voice, the songs of my childhood?"

education, from its high cost, has been confined to the abodes of the wealthy. Shall our poorer citizens, equally susceptible of cultivation, and whose limited means of enjoyment render it a more positive necessity, be debarred its pure and innocent delights? The privations of their lot may be ameliorated, a preparation afforded to bear cheerfully hardships and discomforts; a love for beauty and purity substituted for coarse and sensual indulgences, and sunlight and gladness diffused in humble homes, by the cultivation of the tastes through music. It is a noticeable fact that the low songs of the street are disappearing in localities where suitable school songs are taught, the higher class of music supplanting them. Of course the subjects chosen should be appropriate; not beyond the child's comprehension, but interesting, attractive, suited to his nature and capacities. Mathematics, geography, grammar, are not suitable, and though it may be urged that by uniting them to music, the pupil will thereby become interested in them, he will be more likely to acquire a distaste for art. There has been recently exhibited to me the multiplication table arranged as a cantata, intended to interest and assist the young student in mathematics — but though the design was a creditable one, and very beautifully worked out, the melody pleasing and the harmony correct, I considered it wholly valueless as an educational appliance, because the union of music and mathematics is an unnatural one.

IF IT BE DEMANDED THAT EVERY EXERCISE OF THE SCHOOL-ROOM SHALL SUBSERVE THE PURPOSES OF MENTAL DISCIPLINE, MUSIC IS STILL, AND IN AN EMINENT DEGREE, ELIGIBLE.

As an aid to the memory it holds the highest rank. Thought wedded to music is enforced, intensified. The songs of our childhood are never forgotten. They become the eternal constituents of the soul.

So well aware of this were the ancients that their laws were composed in verse and inculcated by song. The Greek word for law and song was identical. Aristotle alludes to this fact, and assigns as a reason that when writing was unknown, the laws were sung that they might not be forgotten. Luther, following in their footsteps, not only translated the ancient Latin hymns, but wrote his catechism and the confession of Augsburg in verse, that the people might become familiar with them.

The powers of observation, of comparison, of expression, are all heightened by the study of music. The complex relations of notes to each other, the infinite variety of expression possible in musical

forms, call these faculties actively into operation, and abundant and competent testimony is not wanting to the fact that as a mental discipline it is in no respect inferior to the much vaunted science of mathematics.

THE TEACHING OF MUSIC IN SCHOOLS LAYS A FOUNDATION FOR THE CULTURE OF LATER LIFE.

Such is the constitution of society at the present day that no education can be called finished which does not embrace some knowledge of music. For the acquisition of its principles the period of school life offers the greatest facilities. The mind is plastic, and in its most receptive state; — the emotions, the sympathies, are in full play. Voice and ear, so obedient to external impressions, are flexible and susceptible to cultivation. If there be any supposed incapacity, any lack of "musical ear," as it is called, it may now with almost absolute certainty be overcome. It frequently happens that children apparently deficient in ear and voice rapidly attain both under suitable training, and ultimately excel those more gifted by nature. A great mistake is therefore committed in excluding any child from the benefits of musical instruction on account of apparent incompetency.

The surroundings of the school-room are also exceedingly favorable to real progress. The association of numbers, the laudable ambition to excel, excited by class practice, afford a powerful stimulus, and give the teacher an advantage which individual tuition can never acquire. The error of postponement to a later period may be readily shown. The organs which produce tone have lost their elasticity — the ear lacks the marvellous delicacy of early childhood, the voice is no longer flexible. The mind, accustomed to other pursuits, is now unfitted to acquire what to infancy was intuitive, to childhood appropriate, but the aptitude for which has been impaired if not lost by neglect. Garcia, the most celebrated singing master of modern times, declares, "I can accomplish far more before the twelfth year than ever afterward." Dr. Mainzer says that the earliest age, that of six or seven years, is the most appropriate for learning to sing, and that those who have not learned the elements of vocal music before the tenth or twelfth year have lost the most favorable period of their lives, a loss which nothing but zeal, perseverance and special musical talent can redeem. Throughout life the difference between a musician from infancy and one from mature age will be visible at a glance. The latter may possess musical knowledge and taste, the former will possess both with deeper musical feeling, more power and greater certainty of judgment. With children the teacher has a power of

creation; with adults he is dependent on circumstances. In one case he educates, in the other he has to amend the defects of education. Usually with the best efforts of both teacher and pupil, only respectable mediocrity can be attained. The postponement of musical instruction in a great measure accounts for the superficiality in music which so generally prevails. It must account for the toleration of musical charlatans, novices in musical science, who startle by unheard-of feats in execution, and who are patronized and admired by the multitudes who prefer novelty and brilliancy to a substantial and consistent culture.

If the employment of a teacher of music in our schools be opposed on the score of expense, we answer in the words of DeWitt Clinton, "It cannot be too forcibly inculcated, nor too generally understood, that in promoting the great interests of moral and intellectual cultivation, there can be no prodigality in the application of the public treasure." A noble exposition of practical statesmanship! Yet, from the most utilitarian stand-point, it will appear a real economy — an investment yielding large returns in kind. Compute the cost to any community of musical instruction given its youth, after the termination of the school life; take into consideration that it is then attended with peculiar difficulties and discouragements, requiring an increased expenditure of time — more valuable time — with diminished results; that the musical insight gained by early attention to vocal music, which should always precede the study of an instrument, will be likely to save terms, if not years of expensive private tuition; set against this the cost of a music teacher in the public schools, the best that can be procured, and there will be little occasion for further argument. But this is not all. The musical profession is perhaps the best paid in existence. Witness the almost fabulous sums paid to eminent performers, vocal and instrumental. From $250 to $1,000 for a single performance is not unfrequently paid. In our public schools there are undoubtedly many Linds, Parepas, Pattis, Nilssons, Kelloggs; but excellence like theirs without culture in childhood is impossible. In this connection it may be remarked that while only vocal music is indispensable in schools, the considerations which have been already urged, and in addition the superior flexibility of the fingers, commend the early study of instrumental music.

AS A SANITARY MEASURE, THE SUITABLE TEACHING OF MUSIC IN SCHOOLS CANNOT BE TOO HIGHLY COMMENDED.

An opposite opinion has until recently extensively prevailed, but careful investigation and experience have triumphantly refuted it,

and have established the conclusion that so far from being injurious, singing is one of the most efficacious means for giving strength and vigor to all the physical organs it calls into action. Like other parts of the body, the vocal organs are developed and strengthened by use. Singing quickens the circulation, arouses the bodily activities, expands the lungs, promoting a habit of free and lengthened respiration, and imparts increased vigor to the whole system. The best authorities agree in commending it as a sanitary exercise, and the celebrated Dr. Rush declares his conviction that the German people are largely indebted for their exemption from pulmonary diseases to the strength which their lungs acquire in the practice of vocal music which may be said to be universal among them.

No people in the world can so ill afford to dispense with vocal training as the Americans, one-fifth of whose entire mortality is attributable to diseases of the throat and lungs. Statistics show that twenty-five thousand persons die annually from these causes in New England alone, and more than forty thousand if we include the State of New York. Many instances are on record of children and adults with weak lungs and enfeebled constitutions who were restored to health and vigor by a course of vocal training. I have in mind the case of an eminent teacher of vocal culture who attributes his restoration from what was believed an advanced consumption to this treatment, and who has nobly recognized his obligation to it — his admirable instructions having, as I verily believe, saved multitudes of valuable lives. The method pursued by Mr. Luther Whiting Mason, the accomplished teacher of music in the Boston primary schools, of "registering" the young voice, contributes to the same end, and is worthy of the highest praise. This is a matter of great importance, and can be much more readily and positively effected in early childhood than at any subsequent period.

THE TEACHING OF MUSIC IN THE SCHOOLS PREPARES FOR PARTICIPATION IN THE CHURCH SERVICE.

There is a charm, an inspiration, in the blending of young voices in sacred song which nothing else can impart. The great master, Joseph Haydn, listening to the singing of the children at St. Paul's cathedral, was moved to tears, and declared that he had never been so affected in his life. I, myself, experienced similar emotions while hearing the singing of large bodies of children in London and Berlin. We owe it to our children, to ourselves, and to the dignity of worship, that an element so thrilling, so effective, should not be lost

to the church for lack of suitable training. Perhaps the most forcible objection to that most appropriate form of worship, congregagational singing, is that the American people are not trained to sing. Let vocal music be taught in its integrity in the public schools, and our congregational singing must become as grand and as universal as now in Holland and Germany, where music forms an integral portion of the child's education. What is done in these countries, with means far inferior to those at our command, may be done, and better done here, by a liberal and enlightened system of common school instruction.

At this point let us recapitulate the arguments thus far adduced. Music should enter into common school education, because:

1. It is an aid to other studies.
2. It assists the teacher in maintaining the discipline of the school.
3. It cultivates the æsthetic nature of the child.
4. It is valuable as a means of mental discipline.
5. It lays a favorable foundation for the more advanced culture of later life.
6. It is a positive economy.
7. It is of the highest value as a sanitary measure.
8. It prepares for participation in the church service.

We now come to remark that

THROUGH THE MEDIUM OF THE MUSIC LESSON THE MORAL NATURE OF THE CHILD MAY BE POWERFULLY CULTIVATED.

Of all the manifold advantages which musical instruction in schools possesses, this is among the most prominent. It is also the most apparent. The child is a creature of impulse. Reason, conscience, have not yet asserted their sway. He is therefore to be addressed through his emotional nature. Music meets the demands of that nature. It infuses itself into his life; it entwines itself about his heart and becomes a law of his being. Hence his songs may more directly and powerfully than any other agency give tone and direction to his moral character. They may be made the means of cultivating his nationality and patriotism; they may promote a love of order, virtue, truth, temperance, and a hatred of their opposites; they may subserve his religious advancement, implanting lessons at once salutary and eternal. The power of national airs as a stimulus to patriotism is well known. What was it fired the dauntless little band of Spartans at Thermopylæ in their contest with the over-

whelming hosts of Persia? The Spartan war song. What do European despots dread beyond menace or invasion? The proscribed, volcanic Marseillaise! Under its inspiration what miracles of bravery have been performed. "I have won the battle," reported a French General: "the Marseillaise commanded with me." The Swiss mercenary, listening to the simple strains of the Rans des Vaches, deserted the army in which he had enlisted, and its use was forbidden under pain of death. The American national hymn is not yet written. The strains which are to enkindle the teeming millions who are sheltered beneath our flag, are yet unheard by mortal ear. But who shall forget the enthusiasm evoked during our late contest by the strains of the "Star Spangled Banner," "The Battle Hymn of the Republic," and the like? and some day there shall arise a great tone artist, who, reflecting in his impressible nature the diverse attributes of our national character, shall fuse them worthily into one homogeneous song, whose strains shall rock the continent. Let our sons and daughters be prepared to take it up, that should necessity arise (which may God forbid!), it may be utilized for the preservation of the national life.

In the devotional exercises with which it is customary to open our schools, how beautifully and appropriately mingles the children's song. What significance and interest does it impart to what is else too often only a lifeless form. How may a pure morality, the need of a transforming piety, be indelibly inculcated in the young heart by this means. A foreign element, with its ideas, its customs, is flocking to our shores to share with us the peculiar advantages of our culture and our institutions. In many places they far outnumber our native population. Already feeling itself strong enough to cope with our advanced civilization, and eager to throttle it, the partisans of an effete moral despotism, linking themselves with Jews and atheists, are arrayed to hurl the Bible from its place in the public schools. It is the plainest duty of these schools to rear up American citizens, comprehending all the duties and obligations of citizenship, among others to recognize the authority of God's word, upon which, not only our school system, but our nationality and prosperity are founded.

In the battle of the sixteenth century between Protestantism and Romanism, a battle kindred to that now inaugurated here, the great German Reformer made such use of hymn and tune that his enemies sullenly confessed, "by his songs we are conquered." Let us profit by the example, and hasten to impress upon the plastic natures of our youth a correct moral and religious sentiment, supplementing

the pious teachings of the fireside and of the pulpit by means of song.

There is no time to be lost. During the late war the Union army advanced upon the city of Richmond. It was for the time being but partially garrisoned, and hopes were high that the coveted prize was about to fall into our hands. Arriving before its defences in the early morning, a halt was ordered and a reconnoissance commenced. This was protracted until mid-forenoon. The enemy within the city, aware of the presence of our troops, were actively making preparations for its defence. The impatience of the soldiers was unbounded. Officer after officer asked permission to make an immediate advance, but the orders of the commanding general were still to wait. Remonstrance was useless; *they did wait*, — through the scorching, intolerant mid-day, hour after hour of the afternoon, listening with ill-repressed anathemas to the continuous roll of trains, which upon the south side of the city were bringing troops to the rescue, — waited until, as the sun was sinking in the west, a new reconnoissance having demonstrated the utter folly of making an attack, without firing a shot, our forces retired.

Shall educational processes await the growth of passions until they can no longer be overcome, or by a wise forethought shall there be engrafted upon them an element through which evil forces may be anticipated, and which, like the rainbow, beautiful in itself, shall be perpetually the token of promise and of hope?

Ladies and Gentlemen of the National Teachers' Association, the decision of this question rests very much with you who preside in these studios where human souls are shaped and polished as you decree, with you to whose hands more than all others is committed the future of our great republic, and its status among the nations of the world. To the most skilful hand is committed the task of voicing the organs whose rich harmonies in our churches and music halls entrance and delight us. To you may be given the sublimer task of voicing a nation, of awaking tones whose vibrations shall fill the advancing centuries.

I have thus sketched in the simplest manner possible, some of the most prominent considerations for advancing music to its legitimate position in education. Many others might be suggested, as its effect in toning down the absorbing utilitarian spirit of our people, the happy influence it sheds upon social life, etc., but upon these I will not enlarge. I have also purposely abstained from a discussion of the methods suitable to be employed, a subject in itself of sufficient importance to form the basis of a course of lectures.

I trust I shall not be accused of undue partiality for a city already not a little bepraised at home and abroad, if, in conclusion, as the most concise mode of stating what I humbly conceive music teaching in the public schools should be and should do, I allude briefly to the method adopted by the city of Boston, which, from a careful examination of methods and results in this country and abroad, I conscientiously believe to be the best now in use. To the Boston School Board belongs the high honor of the first systematic recognition of the claims of music as a branch of elementary instruction in the common schools of this country, they having in August, 1838, organized musical instruction into a special department, placing it in charge of Mr. Lowell Mason, under whose able supervision it rapidly gained popularity and efficiency. Its present completeness is in a large measure due to the appreciative and generous patronage of the accomplished chairman, for many years, of the Committee of Music, Dr. J. Baxter Upham, who, with great self-sacrifice and unremitting care, has devoted himself to the duties of his position. To Hon. J. D. Philbrick, Superintendent of Public Instruction, great credit is also due for his active support of measures calculated to perfect the system. In a report made to the School Committee, shortly after his appointment to the office which he has so long and so worthily filled, occurs the following significant sentence, the key-note to his subsequent official action: "*I shall take the liberty to persist hereafter in the belief that any school, with the proper teaching, can learn to sing.*"

A special committee of music, appointed annually from the general school committee, is entrusted with all the details of the department. Four music teachers are employed, for the high and normal school, the higher classes of the grammar schools, the lower classes of the grammar schools, and the primary schools respectively. Each prepares for the next higher grade, that the character of the teaching may be consistent. A regular course of study is prescribed, with suitable text-books for each year of the pupil's school life, commencing with rote singing and the cultivation of the rhythmical, or lowest musical sense, in the primary classes, (embracing children of five years old and upward,) and proceeding by progressive steps until in the highest grades pupils are inducted into the mysteries of advanced harmony. A piano or other musical instrument forms part of the furniture of every schoolhouse. Vocal music forms part of the opening and closing exercises of each day's session. The utmost thoroughness is exacted in every department. Even the teaching of rote singing in the primary schools is conducted with earnest purpose as a preparation for the

next step in the process. In examinations for promotion, music is included like other studies. Music charts, adapted to the various grades of proficiency, whereby a whole school can be instructed simultaneously, and with no loss of time to the teacher in writing blackboard exercises, are employed, and these, left open, afford the children a profitable exercise in copying, in their leisure moments. The musical qualifications of all applicants to teach, are duly considered in their preliminary examination. They are then required to co-operate with the teachers of music, and to devote a specified time each day to musical instruction, and that there may be no excuse for want of knowledge, special care is given to instruct the members of the Girls' High and Normal School, from which source mainly the assistant teachers are drawn. A class of teachers also meets weekly for gratuitous instruction in the use of charts and text-books with practical illustrations by a class of pupils. The language of the circular conveying an invitation to attend upon this class is as follows: "The committee do not entertain a doubt that every one who is worthy to hold the position of teacher in the public schools can thus learn, if she will, to teach what is required of her in music, as well as the other branches of common school instruction, and that, too, without reference to what is called a talent for music." It must not be understood that all the teachers are singers or musicians, but so minutely are they instructed, and so suitable and judicious are the appliances used, that all who will may accomplish something. Indeed, it came out in the course of a discussion at the Meeting for 1869, of the American Institute of Instruction, in response to a question by Mr. Superintendent Richards of Washington, that a young lady, a teacher in one of the schools, who could not herself sing the simplest tune correctly, was nevertheless superintending the musical education of a class of boys and girls, who were really making a very decided progress. Once in six months a careful examination is made by the music committee, who communicate the results in a report to the school committee.

A yearly school musical festival is held in the Music Hall, in which about 1,200 children of each grade participate, and exhibit the progress made during the previous year. Some extraordinary results of the course of teaching pursued I have myself witnessed. I have seen children, none of whom were above ten years of age, sing at sight with entire correctness, a three-part harmony, full of dissonant intervals, improvised on the spot by a gentleman who accompanied me. In another school of young children, the teacher sang rapidly four to

six tones of the scale in a given key, and called for the letters. They were given without mistake. Similar exercises in other keys, and with equal success, followed. Three or four keys of the piano were simultaneously struck and the children without hesitation gave the corresponding letters. Afterwards the entire school united in singing at dictation with astonishing precision and correctness of intonation, the tones of the scale by their numerals (1, 7, 2, 6, 4, 0, etc.) also the chromatic intervals by letters (D, G♯, B, F♯, C♯, A. etc.,) as rapidly as the teacher could pronounce them, proving that the various tones of the scale can be as readily learned and sung by the children as the letters of the alphabet from which they afterward produce the spoken word. The exercise was occasionally varied by calling upon one of the children to act as teacher, with the same remarkable success.

From music teaching thus conducted it resulted that on the last day of the Peace Jubilee of 1869, six thousand children of the public schools of Boston (and the number might have been doubled at will) were massed at the Coliseum, and gave what was regarded by many as the most exquisite of all that wonderful series of concerts. And let it here be recorded that *a careful examination of the statistics of the past ten years establishes the fact that all this has been achieved at an expense to the city not greater than the cost of a single copy book for each pupil per annum.* To the labors of such men as Lowell Mason, his coadjutors and successors, both in the public schools and in that popular New England institution, the country singing school, the fact is due that out of the 10,528 singers who composed the chorus on that eventful week, above 8,600 were residents of Massachusetts. Similar and yet greater results may be eventually obtained through the employment of music as an element of common school education. The enjoyments of the social circle will be heightened, the restraints of a cultivated taste interposed to shield our youth from evil influences, our sanctuaries resound with strains of universal praise, and we present to the nations of the world an example of a refinement and culture without precedent or rival.

EXTRACTS FROM HORACE MANN'S EIGHTH ANNUAL REPORT.

The preädaptation of the human mind to seek and to find pleasure in music, is proved by the universality with which the vocal art has been practised among men. Each nation and each age steps forward as a separate witness, to prove the existence of musical faculties and desires in the race; and their testimony is so unanimous and

cumulative that no tribunal can withstand its force. In cultivating music, therefore, are we not following one of the plainest and most universal indications of nature; or rather of that being by whose wisdom and benevolence nature was constituted? The Creator has made the human soul susceptible of emotions which can find no adequate expression but in song. Amongst all nations, joy has its chorus and sorrow its dirge. Patriotism exults over national triumphs, in national songs; and religion yearns, and vainly strives to pour out its full tide of thanksgiving to its Maker, until the anthem and the hallelujah take the rapt spirit upon their wings and bear it to the throne of God.

Nature not only points, as with the finger, towards the universal culture of the musical art, but she has bestowed upon all men the means of cultivating it. The voice and the ear are universal endowments; or at most, the exceptions are few, and there is abundant reason to believe that these exceptions are not inherent in the nature of things, but only punishments for our infraction of the physical laws; and that the number of exceptions may be gradually reduced, until the calamity of privation shall be wholly removed; and removed too, not by any repeal of the laws that inflict it, but only by obedience to their requirements. Substantially, then, the voice and the ear are universal endowments of nature, and thus the means of enjoying the delights and of profiting by the utilities of music, are conferred upon all.

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In one respect, vocal music holds signal preëminence over instrumental. The latter is too expensive a luxury to be within the reach of a great portion of mankind. But the instruments of vocal music levy no contributions upon another's skill, or our own money. They are the gratuity of nature, and in this respect, the common mother has rarely been unmindful of any of her children. Of the implements or contrivances by which many pleasures are produced, it is the vaunted recommendation that they can be compacted in a small place, and carried about by the traveller, on his person or in his equipage, without cumbersomeness. But, in this respect, we can say of this simple yet most exquisite mechanism, — the organs of the human voice, — what can be said of no contrivance or workmanship, prepared by human skill and designed for human enjoyment. No one can carry about his person or transport from place to place, a column, a statue, or a painting, however beautiful, or however essential to his enjoyment it may be; but the apparatus for singing is the unconscious companion of all; and we can often use it without hinderance

when engaged in active occupations. Present at all times, unburdensome, a means of gratuitous solace, an inexpensive luxury, — what other of the refining arts offers inducements for cultivation so universal, or rewards that cultivation with bounties so generous and manifold?

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We are not left to speculation and inference as to the beneficial effects of vocal music in public schools. The universal practice of music in most of the schools of the German States, for a long series of years, is an experiment sufficient of itself to settle the question of its utility. Probably it is not the least efficient among the means by which the schools of Prussia are kept in such admirable order, with so rare a resort to corporal punishment. In that kingdom no person could be approved as a teacher, — no individual, indeed, would ever think of presenting himself as a candidate for teaching, even in the obscurest school and at the lowest salary, — who was not master both of the theory and practice of vocal music, and also a performer upon one or more instruments. Aided by these influences, which conspire of course with others springing from the mildness and amiability of the teachers' character, from their strong love of children, their high sense of duty, and, emphatically, from their richly replenished and well disciplined minds, the Prussian teachers rarely have occasion for resorting to coercive measures; and thus the Prussian school-room becomes the abode of peace and love, — a bright spot where the sun of affection is rarely obscured even by a passing cloud. That whole country, indeed, is vocal with music. It adds zest to all social amusements. It saves the people from boisterous and riotous passions. Pervading all classes, it softens and refines the national character. It is the recreation of the student after his severe mental exertion, and it cheers on the laborer sweating at his toil. In some of the southern parts of Germany, where the shepherd's life still continues, and where, as in scriptural and patriarchal times, the shepherd *leads* forth — he does not *drive* but *leads* — his flock, the bells worn by the sheep are tuned to the common chord, so as never to make a dissonant sound; and as the flock are moving along the roads, or more quietly grazing in their pastures, there arises from the earth, as it were, an exhalation of music, which floats far and wide over the land, until at last it dies away in the distance, though not without leaving a genial and tranquillizing influence upon the soul.

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One of the most delightful attributes or characteristics of music

is its harmonizing, pacificating tendency. It may be employed as a grand mediator or peacemaker between men. Harmony of sound produces harmony of feeling. Can it have escaped the observation of any reflecting man, when present at a crowded concert, or at any numerously attended musical festival, what a heterogeneous mass of human beings was before him? Competitors in business; rivals almost sanguinary in politics; champions of hostile creeds; leaders of conflicting schools in art or philosophy; in fine, a collection and full assortment of contrarieties and antagonisms; and yet, the whole company is fused into *one* by the breath of song! For the time being at least, enemies are at peace, rivals forget their contests, partisans lay aside their weapons, and the bosoms that harbored acrimonious or vindictive feelings, over which time seemed to have no power, are softened into kindness. All respond alike, all applaud in the same place, and men whose thoughts and feelings an hour before were as far asunder as the poles, or as the east is from the west, are brought as near together in feeling as they are in space. Who will deny homage to an art that will make men brethren, even for an hour!

If music has such power over men, is it not evident that it will have still greater power over children? I have heard of a family whose custom it was, on the expression or manifestation of ill-nature or untowardness by any one of the members, for all the rest to join instantly in a song, and thus the evil spirit was exorcised at once. Neither child nor man can be long angry *alone*. All but madmen will yield their passions, if they receive no sympathy from others while expressing them; or, if they are not kept alive by an answering passion in an opponent. How extensively may this principle be applied in the management and discipline of children in school; and surely music is one of the best instrumentalities for so benign a purpose.

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It is the common testimony of teachers, that occasionally there are days, when the cordiality and kindness that should characterize all schools seem to have departed; when the nerves of the pupils appear to be on the surface, and all movements wound them. On such occasions, the tranquillizing influences of a song are gratefully remedial. Its timely service is worth more to the school than the singing of an entire day, when a more auspicious spirit prevails. In most cases, with competent teachers, music would nearly or quite supersede the necessity of coercion, and thus work a vast economy of

blows and tears. But where music has been taught to the pupil by a master of the art, the teacher, though not an adept himself, can superintend the exercises, and thus make it an auxiliary in the government of his school.

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The Germans have a proverb to the effect that, in the house where music comes not, the devil enters. At Berlin, says Professor Stowe, "I visited an establishment for the reformation of youthful offenders. Here boys are placed, who have committed offences that bring them under the supervision of the police, to be instructed and rescued from vice, instead of being hardened in iniquity by living in the common prison with old offenders. It is under the care of Dr. Kopf, a most simple-hearted, excellent old gentleman; just such a one as reminds us of the ancient Christians, who lived in the times of the persecution, simplicity, and purity of the Christian church. He has been very successful in reclaiming the young offender; and many a one who would otherwise have been forever lost, has, by the influence of this institution, been saved to himself, to his country and to God. As I was passing with Dr. K. from room to room, I heard some beautiful voices singing in an adjoining apartment, and on entering, I found about twenty of the boys sitting at a long table, making clothes for the establishment, and singing at their work. The doctor enjoyed my surprise, and on going out, remarked, 'I always keep these little rogues singing at their work; for while the children sing, the devil cannot come among them at all; he can only sit out doors there and growl; but if they stop singing, in the devil comes.'"

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But to be more specific in presenting the claims of this subject to the attention of the community, I may say, that vocal music promotes health. It accomplishes this object *directly*, by the exercise which it gives the lungs and other vital organs; and *indirectly*, by the cheerfulness and genial flow of spirits, which it is the especial prerogative of music to bestow. Vocal music cannot be performed without an increased action of the lungs; and an increased action of the lungs necessarily causes an increased action of the heart and of all the organs of digestion and nutrition. The singer brings a greater quantity of air in contact with the blood. Hence the blood is better purified and vitalized. Good blood gives more active and vigorous play to all the organs of absorption, assimilation and execution. The better these functions are performed, the purer and more ethereal will

be the influences which ascend to the brain. The latter is an organ so exquisitely wrought, that its finest productions are dependent upon the healthfulness of the vital processes below. A fit of indigestion annihilates a statesman's power, though a nation perishes for want of his counsels; and a fever disarms a warrior, before whom legions have trembled. But, on the other hand, energy and electric celerity of movement are generated in a well-formed brain, when it is supplied with healthful and highly oxygenated blood. Spontaneous effusions of serenity, of cheerfulness and of strength are the natural results of wisely managed physical organs; and these qualities serve to invigorate the health that produced them. Thus, by the action and reaction of the material and spiritual natures upon each other, a joyous and tuneful elasticity is dispensed to every part of the complex system of man. The scientific physiologist can trace the effects of singing, from the lungs into the blood; from the blood into the processes of nutrition, and back again into the blood, and into the nerves; and finally from the whole vital tissue into the brain, to be there developed into the flower and fruit of cheerfulness, increased health, increased strength, and a prolonged life, just as easily and as certainly as a skilful manufacturer can trace a parcel of raw material which he puts into his machinery, through the successive stage of being broken down, cleansed, softened, changed into new forms, and made to evolve new qualities, until it comes out at last, a finished and perfect product. In both cases, there may be various conspiring or disturbing forces, tending to aid or to defeat the result, but still from beginning to end, the connection between cause and effect is as distinctly traceable, as is a broad white line running across a black surface.

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But grant the expediency of introducing vocal music into our common schools, and the question arises, what measures can be adopted to accomplish that end? Unhappily there are but few persons in our community competent to teach the art even of vocal music. We are an un-musical, not to say an anti-musical people. No hereditary taste for the art has descended to us. Our Pilgrim Fathers were too stern a race, and their souls were occupied by interests too mighty and all-absorbing, to afford them either leisure or inclination to cultivate music as a refinement or an embellishment of life. Hence, throughout New England, since the first settlement of the colonies, a high degree of musical skill has been a rare accomplishment; and, with the exception of church music, the mass of the population have

been strangers, if not worse than strangers, to the art. It is related in the story of Lord Anson's voyage round the world, that he found on one of the islands of the Pacific Ocean, the descendants of some dogs, whose ancestors had been left there by a previous circumnavigator. There was no game on the island, and the dogs having no occasion for the use of their voice, had lost the power of barking. It is by the same cause, long disuse, that our people have lost the power of singing. Doubtless if those dumb dogs or their offspring had been placed in the midst of abundant game, their propensities for prey would have been excited anew, and their power of barking restored. By the use of means as appropriate for us, our lost taste for music, as well as the power of performance, may be recovered.

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As a part of the general evidence bearing upon this subject, I may add, that, for half a dozen years past, I have made diligent inquiry of persons residing in various parts of the State, both as to the extent and the effect of vocal music in our schools; and from these sources of information, together with the accounts given by the School Committees in their reports, I learn, that, wherever music has been introduced, it has commended itself both to the good sense and the good will of all parties concerned; and in no instance whatever, that has come to my knowledge, has it been discontinued, in consequence of being disapproved.

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In proportion to the extent to which vocal music is introduced into our schools, there will be, of course, a demand for songs and song-books. If the subject of school-books is important, the subject of song-books can hardly be less so. The literary character and moral sentiment of the poetry which children learn, will have an abiding effect upon them through life; or rather, it would be more correct to say, they will constitute a part of their moral nature, during their existence. While all poetry for children, therefore, should be intelligible and comprehensible by them, it should be select in diction, beautiful and graceful in style, harmonious in versification. It should be such, in all points, as, in after-life, will never offend a mature and cultivated taste. In sentiment, it should inculcate all kindly and social feelings; the love of external nature; regard and sympathy for domestic animals; consideration and benevolence towards every sentient thing, whether it flies, or creeps, or swims; all filial, all brotherly and sisterly affections; respect for age, com-

passion for the sick, the ignorant, the destitute, and for those who suffer under a privation of the senses or of reason; the love of country, and that philanthropy which looks beyond country, and holds all contemporaries and all posterity in its wide embrace; a passion for duty and a homage for all men who do it; and emphatically should it present such religious views as will lead children to fulfil the first great commandment, — to love the Lord their God with all their heart, and with all their soul, and with all their mind.

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